

2003

A study and an approach to historical performance practices in the French Baroque based on François Couperin's Treizième Concert à 2 instrumens à L'unisson

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A STUDY AND AN APPROACH TO HISTORICAL PERFORMANCE
PRACTICES IN THE FRENCH BAROQUE BASED ON FRANÇOIS
COUPERIN'S *TREIZIÈME CONCERT À 2 INSTRUMENTS À L'UNISSON*

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

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May 2003

ACKNOWLEDGEMENT

I would like to thank William Ludwig, Alison McFarland, Katherine Kemler and Griffin Campbell for serving on my graduate committee and for their guidance through the development of this document.

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ABSTRACT

The purpose of this document is to examine and explain historical performance practices as applicable to the *Treizième Concert à 2 instrumens à L'unisson* of François Couperin. It provides an in depth look at the written and unwritten traditions of tempo, articulation, phrasing, ornamentation, and the use of *inégal*. Meant as a guide for players of the modern bassoon, this monograph guides the reader through the aspects of performance practice listed above and their application to that instrument.

This document contains an introductory chapter and a biographical chapter. The remaining chapters explain the components of historical performance practice that warrant consideration in the *Treizième Concert à 2 instrumens à L'unisson*. The final chapter serves as a preface to an edited version of the 13th concert.

There are two appendices. The first appendix is a clean copy of the facsimile reprint, in modern notation, and the second appendix is an edited performing edition of the work. Both appendices were created with the Finale computer notation program.

CHAPTER 1, INTRODUCTION

The purpose of this monograph is to offer an approach to a historically informed performance of a chamber work, *Treizième Concert à 2 instrumens à L'unisson*, by François Couperin (1668-1733). This piece is from a larger collection entitled *Nouveaux Concerts ou Les goûts-réunis*, translated as “the tastes [styles] reunited”, and was composed in Paris in 1724. The source of the score is the Éditions Minkoff Facsimile reprint of a surviving copy located in the *Bibliothèque Nationale* in Paris.¹

The last half of the 20th century has seen a renewed interest in historical performance practices of early music. This interest has resulted in scholarly research on these practices, the use of extant antique musical instruments, the creation of journals and magazines on historical performance practices, and the formation of various ensembles and orchestras consisting entirely of performers on historical instruments or copies of historical instruments. As a result, there is now a substantial industry revolving around early music and historical performance. One can purchase copies of historical instruments and facsimile reproductions of manuscripts of historical works and treatises. One can even pursue a degree in historical performance and study privately with a professional on historical instruments.

Historical performance practices can be explored at many levels. Interested persons can invest in the instruments and immerse themselves in extensive private study. A performer on a modern instrument can also apply many of the same principals of historical performance

¹ François Couperin. *Les goûts-réunis ou nouveaux concerts à l'usage de toutes les sortes d'instrumens de musique, augmentés d'une grande sonade en trio intitulée le Parnasse ou l'Apothéose de Corelli relié avec Concert instrumental sous le titre d'Apothéose composée à la mémoire immortelle de l'incomparable M. de Lully*. Réimpression des éditions de Paris, l'auteur, Boivin, 1724, 1725. Reprint, Geneva, Éditions Minkoff Switzerland, 1979.

and achieve rewarding results. The study of historical treatises gives much insight to performance practices.

Aspects of performance practice to be considered involve the written and unwritten traditions of 18th century French court musicians, including tempi, articulation, phrasing, *inégal* and ornamentation. Information derived for these elements will come from treatises by Quantz (1697-1773), Hotteterre (1673-1763), Couperin and others. Secondary sources will include insights provided by Michael McCraw², a noted performer of the baroque bassoon, and contemporary writings of scholars on the music of this period.

The *Nouveaux Concerts* is a collection of chamber music composed as a sequel to the *Concerts Royaux* written in 1722.³ The numbering of the works in the *Nouveaux Concerts* begins with the *Fifth Concert*, continuing the numbering from the initial collection of four pieces.⁴ Couperin does not indicate specific instrumentation for the pieces in *Nouveaux Concerts*⁵ and states in the preface: “*Elles conviennent non seulement, au clavecin; mais aussi au Violon, a la flute, au hautbois, a la Viole, et au basson*”.

[These works] are appropriate not only for the harpsichord, but also the violin, the flute, the oboe, the viol and the bassoon.⁶

The goal of this project is to assist a performer in the preparation of an informed performance of the *Treizième Concert à 2 instrumens à L’unisson*. This project will result in a

² Michael McCraw is on the faculties at Indiana University and the Royal Conservatory of Music at the University of Toronto. He is named as one of the most important early bassoon players and pedagogues of our time in Groves Dictionary of Music and Musicians.

³ Wilfred Mellers. *François Couperin and the French Classical Tradition* (New York, Dover Publications, Inc., 1968), 234.

⁴ Higginbottom, 861.

⁵ Mellers, 234.

⁶ Kenneth Gilbert and David Moroney, *Collected Works of Couperin, preface*.

clean copy of the facsimile reprint, in modern notation, and an edited performing edition of the 13th Concert. A non-edited, clear copy of the facsimile reprint was created with the Finale computer notation program. The only alteration from the facsimile is the use of a conventional tenor clef in the upper voice, done for the ease of reading.

The elements that surround the creation of a musical work, as well as knowledge of the formal organization of a work, are important aspects that must be addressed in preparing it for performance. In order to achieve a historically informed performance of the *13th Concert*, it is necessary that the elements of Couperin's style be understood. These stylistic elements include the motivic usage, harmony, and the formal organization of the work.

It is equally important to understand and incorporate the written and unwritten traditions of the period, including phrasing, tempo, articulation and the use of *inégal*. Appropriate realization of these elements is essential to the performance of the work. A brief discourse on these traditions as well as the historical aspects surrounding this composition will be provided.

CHAPTER 2, GENERAL OVERVIEW OF COUPERIN'S 13th CONCERT

François Couperin is one of the most important musical figures in the Couperin lineage.⁷ He was a composer, harpsichordist and organist, serving as organist at the church of St. Gervais from 1685 to 1733, where other members of the Couperin family had also been organists for 171 years.⁸ His first court appointment was organist to Louis XIV in 1693, succeeding his teacher, Jacques Thomelin (1640-1693). Couperin became more active as a court composer in addition to his duties as *organiste du roi*. Couperin's chamber output began with trio sonatas. He later published these and other chamber works under the titles of *Concerts royaux* (1722) and *Nouveaux Concerts* (1724).⁹

Couperin was fond of the music of Italian composers, especially the sonatas of Arcangelo Corelli (1653-1713). He wrote several sonatas in the Italian style himself, under the assumed Italian surname *Coperuni*. The Italian *sonata da chiesa* was based on the model that Corelli had established in his violin sonatas: four movements in length with a slow-fast-slow-fast arrangement of the movements. However, in his compositional style, Couperin utilized the forms of the Italian sonata but retained the French characteristics of flowing melody and expressive chromatic harmony.¹⁰ He sought to merge the best qualities of the French and Italian styles. The 13th Concert is a successful example of his efforts.¹¹

⁷ Higginbottom, 860.

⁸ Mellers, 344.

⁹ Higginbottom, 861.

¹⁰ Higginbottom, 863.

¹¹ Higginbottom, 861-3.

Quantz characterizes both Italian and French styles in his treatise *On Playing the Flute*

according to the style of composition and the manner of playing:

In composition the Italians are unrestrained, sublime, lively, expressive, profound and majestic in their manner of thinking; they are bizarre, free daring, bold, extravagant. . . They write more for the connoisseur than for the amateur. In composition the French are indeed lively, expressive, natural, pleasing and comprehensible to the public; but they are neither profound nor venturesome. . . they write more for the amateur than the connoisseur. The Italian manner of playing is arbitrary, extravagant. . . it permits many additions of graces. . . The French manner of playing is slavish, yet modest, distinct, neat and true in execution. . . the embellishments are generally prescribed by the composer.¹²

While Quantz does not specifically name traits of these styles, conclusions can be safely drawn. From Quantz's perspective, two of those conclusions are that the French style is more conservative in composition and manner of performance and the Italian is less restrained.

Manfred Bukofzer more clearly identifies the aspects of the two styles in his book, *Music in the Baroque Era, from Monteverdi to Bach*. He identifies the characteristics of Italian music as having a fast harmonic rhythm, themes that clearly identify their key by outlining the primary triads, integration of the bass into the imitation of the upper voices, and the last two movements are typically dance forms.¹³ The characteristics of French music are more graceful curving melodies, the use of *agreements*, and the use of similar thematic material.¹⁴

Within the 13th *Concert* elements of both style can be found. The harmonic rhythm moves relatively quickly, many times changing harmonies every beat or within one beat. An example of a theme outlining a triad is the first motive in the opening of the *Prélude*. The last

¹² Johann J. Quantz, *On Playing the Flute*, ed. and trans. E. R. Riley (New York, Schirmer Books, 1985), 335.

¹³ Manfred F. Bukofzer, *Music in the Baroque Era, from Monteverdi to Bach*, (New York, W. W. Norton & Company, Inc., 1947), 222, 232-3.

¹⁴ Bukofzer, 250-1.

two movements, *Sarabande* and *Chaconne Légère*, are dance forms and characteristics of Italian style. French characteristics include the curving melodies, especially those found in the *Air* and the *Sarabande*, and the use of prescribed rather than improvised ornamentation. Similar thematic material is also employed within individual movements. There is also one thematic idea that is used in all four movements of the *13th Concert*.

The *13th Concert*, which exhibits characteristics of both the French suite and the Italian *sonata da chiesa*, is four movements in length. French suite form is characterized by a prelude typically followed by dance movements, all sharing a common tonic whether major or minor. The dance movements of these suites are stylized because they adopt the metrical rhythms, forms, and tempi of dances but they are not intended for actual dancing. The four movements of the *13th Concert* are *Prélude*, *Air*, *Sarabande*, and *Chaconne Légère*. The chaconne originated as a dance in triple meter, whose music was based on a repeated bass line.¹⁵ In the late Baroque, the chaconne lost much of its dance-like characteristics and became a continuous variation form. Study of the forms and sections of the movements themselves helps to understand the relationships of the music. Understanding these details can affect the way one performs the music.

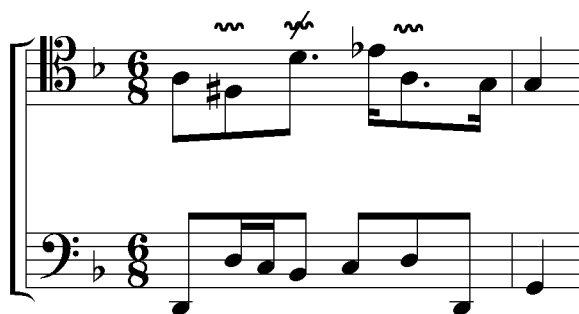
The first movement is 18 measures in length and is through composed in three sections as defined by cadences. Section A consists of mm. 1-7, section B includes mm. 7-13, and section C consists of measure 13 to the end. The character of this movement is lively and features imitation between the two voices. Because the lower voice is not intended as a continuo, it has a dual role as an accompaniment and an equal partner to the upper voice. The opening of the *Prélude* is based on imitative entrances that are most often three eighth

¹⁵ Richard Hudson, "Chaconne" in *The New Grove Dictionary of Music and Musicians*. Vol. 4, ed. Stanley Sadie (London, Macmillan Publishers Limited, 1980), 100.

notes apart. The A section of the *Prélude* opens in G major and closes in D major on beat one of measure 7. The B section begins and ends in the dominant D and contains a sequential progression that moves in descending fifths from E to D. The final section opens in D major and the work closes in the tonic G major.

The second movement, *Air*, is a binary form, and is 24 measures in length. The A section, mm. 1-9, begins with an imitative gesture in G minor and ends on the dominant D. The B section, also beginning with a brief imitative idea, moves through a sequential progression with a four-measure tonicization of F major in measures 12-15. This tonicization quickly moves to the dominant D and closes the movement in the tonic G minor.

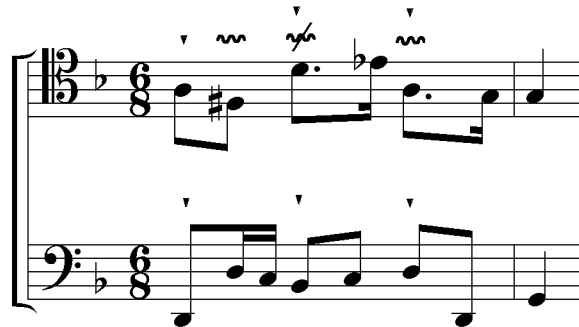
A prominent feature of this movement is the use of hemiolas. Hemiolas are groupings of beats or divisions of beats to superimpose a feeling of three against two. In the case of the *Air*, the normal two compound beats within one measure are changed to three simple beats within one measure. Examples of this are found in mm. 5, 11, 15 and 23.



Air, mm. 23-24

To convey the feeling of the hemiola musically, the performer must accent the 1st, 3rd and 5th eighth notes of the measure. This will convey the irregular pulse within the figure. The following example is the same as the previous except that the beaming of notes has been

rearranged to better illustrate the desired grouping and accents show those notes that need emphasis:



Air, mm. 23-24

It is helpful to note that Couperin aids the performer by occasionally adding *agrément* over the 1st, 3rd and 5th eighth notes of the hemiola measures. These ornaments highlight the notes that receive emphasis in performance.

The third movement, *Sarabande*, is also a binary form, 30 measures in length. The A section, mm. 1-8, begins in G major and ends on the dominant D major. The B section, mm. 9-30, begins in A minor and returns to close in G major. An important characteristic of the sarabande is emphasis on the second pulse of the measure. This convention is evident in this movement by dotting the second quarter note in the measure, emphasizing it with the use of an ornament, or by combining the two. Couperin uses these conventions in section A of the movement and in the first four measures of the B section. He employs the devices again in the last six measures of the *Sarabande*.

The texture of the movement can be described as predominantly melody with accompaniment of a bass line. This “polyphonic” texture is used in contrast to homophonic texture when the two voices move by equal intervals in harmony. Couperin employs

homophony at the beginning of the movement and again in mm. 13, and 25-26. Couperin's use of imitation in the *Sarabande* is limited to the beginning of the B section.

The final movement, *Chaconne Légère*, is 93 measures in length and is the longest of the four movements. This movement is divided into three large sections clearly indicated by modal shifts from G major to G minor and back to G major. The A section, mm. 1-33, is in G major. The B section, mm. 33- 61, is in G minor, and section C, mm. 61-93, returns to G major. Couperin's harmonic organization of the movement coincides with Hudson's description of the form:

These works are sectionalized by contrasting large groups of phrases by mode (usually a three-part design, opening and closing in a major key and moving to the tonic minor in the middle). . . Phrases are associated in pairs, with all of the voices of the first pair repeated almost exactly in the second. From pair to pair, the bass formulae change continually. . .¹⁶

Couperin also employs hemiola in sections B and C, specifically in mm. 59-60, 67-68, and 79-80.

Couperin's 13th *Concert* can be viewed as a clear example of synthesis of both Italian and French traits. The Italian characteristics are the form of the sonata da chiesa and the use of a contrapuntal style that integrates French characteristics such as the gracefully constructed melodies and the inclusion of highly detailed ornamentation. The synthesis of the styles is apparent in a movement to movement overview as well. The first movement's melodies are more reflective of the Italian style with the graceful leaps and reliance on imitation. In contrast, the melodies of the *Air* are more indicative of the French style with its graceful melodies with subtle harmonic twists and the use of ornamentation. The *Sarabande* combines

¹⁶ Hudson, 102.

the Italian traits that include the integration of the bass into the imitation of the upper voice with the French characteristic of ornamentation. The *Chaconne Légère* relies heavily on imitation to provide counterpoint throughout the movement. Finally, the last two movements of the 13th *Concert* are dance forms, which is an Italian characteristic. All of these elements are combined successfully to create a refined chamber sonata.

CHAPTER 3, MOTIVIC ANALYSIS

Couperin utilizes both contrasting and similar motives in the *13th concert*. He uses simple musical elements to create unity and contrast in the *13th Concert*. The motives are used to organize the individual movements by section and to provide variety within sections. The varied uses of the motives also serve to attract the listener's attention. An example of this would be the first motive of the *Air*. Couperin combines a melodic leap with a conjunct arching melody. Other contrasting uses of motives are where the texture changes from homophony to melody and accompaniment in the first section of the *Sarabande* and the imitative use of motives to provide melodic flow in the *Chaconne Légère*. Contrasting motives are sometimes used in conjunction with each other to create musical phrases. Similar motives within one movement are utilized to retain a specific character. Couperin also uses single motives to develop new musical ideas within a movement.

Motivic usage in the *Prélude* includes interplay and some development of the motives, and contrasting motivic usage can be found throughout. There are three main motives within this movement; motive A is a broken arpeggio that moves in eighth notes, motive B consists of four sixteenth notes followed by two eighth notes moving stepwise followed by a leap typically of a third, and motive C is identified by six sixteenth notes followed by an eighth note in conjunct motion. More succinctly stated, motive A moves disjunctly, motive C moves conjunctly, and motive B uses a combination of conjunct and disjunct motion. Couperin combines these motives to create phrases and develop musical ideas throughout the *Prélude*.

Motive A is initially presented as an ascending, broken arpeggio in eighth notes. The upper voice begins the movement and this motive is answered in imitation, displaced by two eighth notes, in the lower voice:



Prélude, m. 1, upper voice

The second motive, motive B, is the second part of the initial phrase is characterized by four sixteenth notes followed by two eighth notes. It is found in the upper voice bridging measures 1-2 of the *Prélude*:



Prélude, m. 1-2, upper voice

Couperin combines these two motives to create the first phrase of the movement. The combination of the disjunct motive A and the scalar motive B create musical interest as well as providing contrary motion to the line. Motive C, the final motive, appears for the first time in the B section of the *Prélude*. It is found in the lower voice in measure 9:



Prélude, m. 9-10, lower voice

Motive C is characterized by six sixteenth notes followed by an eighth note, usually in a descending manner. This motive is not combined with either of the previous two motives. Couperin develops motive C on its own to provide musical ideas for the remainder of the movement. Sections A and B are distinguished from the final section in that the melodic

movement within them is more disjunct than what is found in section C. Through the use of motive C, the third section involves predominantly stepwise motion.

The *Air* has three similar motives that provide variety while at the same time retaining the character of the movement. All three motives move predominantly in a stepwise manner. Motive A is identified by an eighth note leaping upward by a fourth to four eighth notes moving stepwise. Motive B moves entirely in a stepwise manner in eighth notes. Motive C also employs stepwise motion, but through a combination of eighth and sixteenth notes.

Motive A₅ is found as an anacrusis to the first measure:



Air, mm. 1-2, upper voice

This motive is characterized by an eighth note leaping upward by a fourth to four other eighth notes that move in a step-wise motion with an arching contour. Motive A is linked to a variant of itself in the upper voice to complete the first phrase in the *Air*. Motive A is answered in imitation by the second voice in the first full measure.

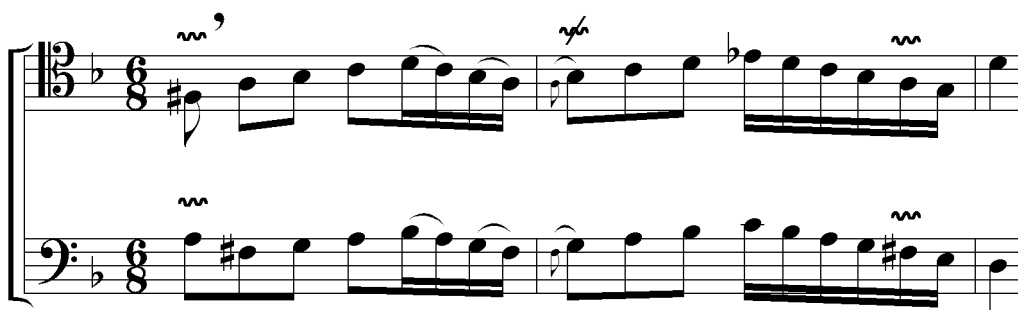
Motive B moves completely in a stepwise fashion and is found in the upper voice in mm. 6-7:



Air, m. 6-7

The motion is similar to motive A but has its own traits, such as a half-step upper neighboring tone. It is noteworthy that the texture of the *Air* changes to homophony at the point where this motive is introduced. The lower voice harmonizes at the interval of a third below the upper voice. This motive is repeated in m. 7 with the voices exchanging parts, creating imitation through voice exchange. This voice exchange leads to motive C.

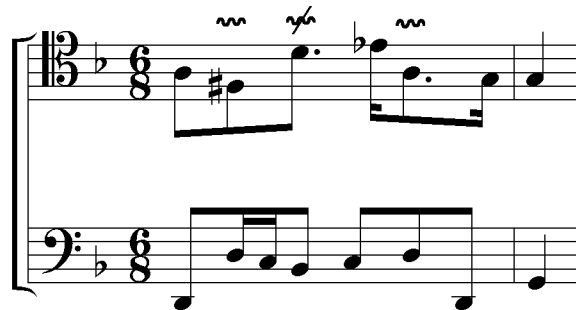
Motive C is longer than the first two and also moves predominantly stepwise. Like motive B, its texture is homophonic and moves in thirds. It is found in mm. 8-10:



Air, m. 8-10

Couperin does not develop this motive, instead it serves as a unifying element. It next appears after being announced by a hemiola at the beginning of the B section, in mm. 12-14, in the key of F major. It is then repeated at the return of G minor in the B section in mm. 18-20.

Lastly, a hemiola is used for four of the five authentic cadences in the *Air*. An example of this is found in the final measures of the *Air*, mm. 23-24:



Air, mm. 23-24

The motion of three hemiolas is less stepwise than that of the motives found in this movement. The reason is twofold; first, the change of motion helps to highlight a change of texture or section of the *Air*, second, disjunct motion highlights the organization of the pulse within the hemiola measures. The hemiolas function as a unifying element while at the same time providing a small contrast to the predominantly stepwise motion of the *Air*.

The *Sarabande* is built on two contrasting motives. Motive A is based on the sarabande dance rhythm characterized by a quarter note followed by a dotted-quarter note and an eighth note:



Sarabande, mm. 1-2

Its use is associated with a variety of melodic contours and occurs three times in both of the sections of the movement's binary form. The opening gesture is the most highly ornamented and its texture is primarily homophonic changing to melody and accompaniment. A brief imitative use of the sarabande rhythm is found in mm. 9-12. The return to motive A in m. 25 is again homophonic.

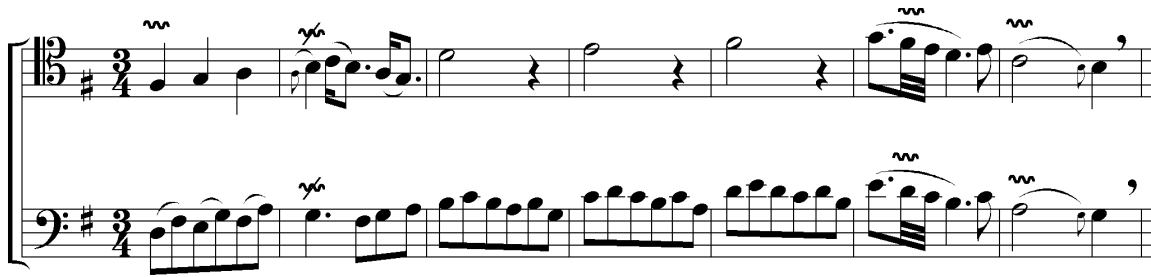
One important feature of the sarabande is the importance of the second beat. Rhythmically, it is written in the context of the *13th Concert* as a dotted quarter note. The lengthening of that note in relation to those on either side of it provides emphasis on the second beat. In three instances, Couperin gives additional weight to the second beat by adding an *agrément*. This is accomplished by adding the ornament to the note itself or before the actual note, as shown in the above example.

Motive B is found in the lower voice, in section B, in mm. 14. It is characterized by six eighth notes, often in step-wise motion:



Sarabande, mm. 14, lower voice

Motive B's use is less motivic and more textural in context. This motive yields more forward motion in comparison to motive A and its development involves sequential usage rather than rhythmic alteration. Couperin uses motive B in a descending manner and it is passed between the two voices from mm. 14-19. In mm. 20, the melodic direction of motive B changes and retains its use only in the lower voice. Functionally, the ascending use of the motive leads the two voices back to a modified version of motive A, which occurs in mm. 25:



Sarabande, mm. 20-26

The final movement, *Chaconne Légère*, has three motives. They are contrasting ideas which are developed and are also used to distinguish between the three sections within the *Chaconne*. The first and third sections utilize motives A and B. The second section introduces motive C and also makes use of motive A. Motive C only occurs in the middle section and its change in character, as dictated by the mode change of the middle section, provides a clear distinction between the three sections of the *Chaconne Légère*.

Motive A is characterized by four sixteenth notes and an eighth note followed by a note of at least three sixteenth-notes duration. It is used throughout the movement and its function is rhythmic as well melodic. Motive B consists of three eighth notes and its defining characteristic is that the first two eighth notes are typically on beats two and three of each

measure and the final eighth falling on the downbeat of the next measure, giving a sense of forward motion within the motive. Motive C consists of four eighth notes followed by a dotted sixteenth note and thirty-second note, concluding with a single eighth note. A defining characteristic of this motive is the half-step movement between the first three eighth notes, which highlight the change of mode for the second section of the *Chaconne*.

Motive A is first found in measures 1-2:



Chaconne Légère, m. 1-3

The initial statement or motive A is answered in imitation in m. 2 in the lower voice.

Recalling that the form of the *Chaconne* is based on an almost literal repetition of phrases, motive A is stated again in mm. 5-8 in both voices. The melodic development of this idea provides contrast while its rhythm gives unity throughout the *Chaconne*.

An altered form of motive A consists of the first five notes of the idea, four sixteenth notes and the eighth note. The first use of this is found in measures 9-12 in the upper voice:



Chaconne Légère, m. 9-12, upper voice

The first two sequential statements of the motive are inverted from their original presentation and the third statement is directionally inverted.

Motive B is first found in mm. 17-18:



Chaconne Légère, mm. 17-19, upper voice

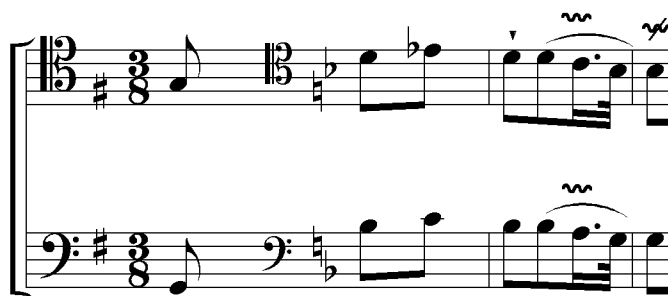
This initial statement of motive B is immediately repeated and moves stepwise, as shown in the previous example. The upper voice is answered, in imitation, in the lower voice in measures 18-20. The remainder of this phrase combines motive B with the abbreviated form of motive A, as shown in mm. 17-21:



Chaconne Légère, mm. 17-21

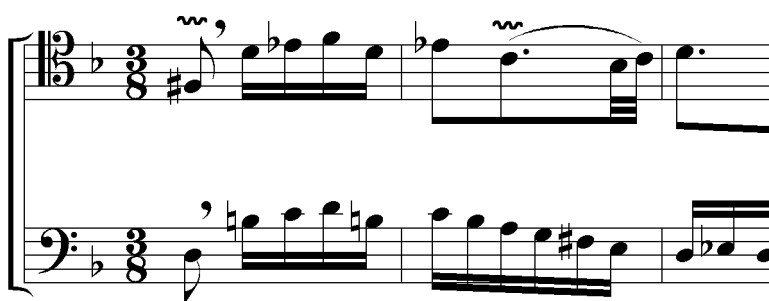
Couperin melodically develops motive B and combines it with motive A through the remainder of the Section A of the *Chaconne*.

Motive C is initially stated homophonically at the beginning of section B in mm. 33-35:



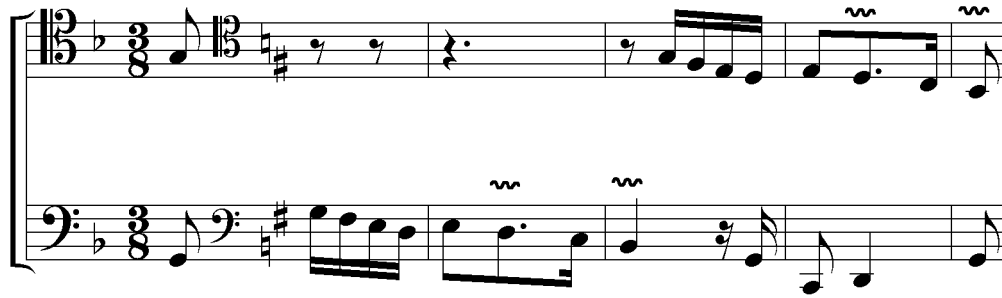
Chaconne Légère, mm. 33-36

Rhythmically, it could be argued that the first three eighth notes of this motive are a variant of motive B. However, because of the change in both texture and tonal area, the differences are great enough to constitute this as a new motivic idea. This motive is developed in an interesting manner when it returns in mm. 49-51. Couperin replaces the first three eighth notes with a rhythmic version of motive A. This statement begins homophonically and quickly moves to polyphony with the sixteenths in the lower voice. The phrase repeats and closes the B section of the *Chaconne*:



Chaconne Légère, mm. 49-51

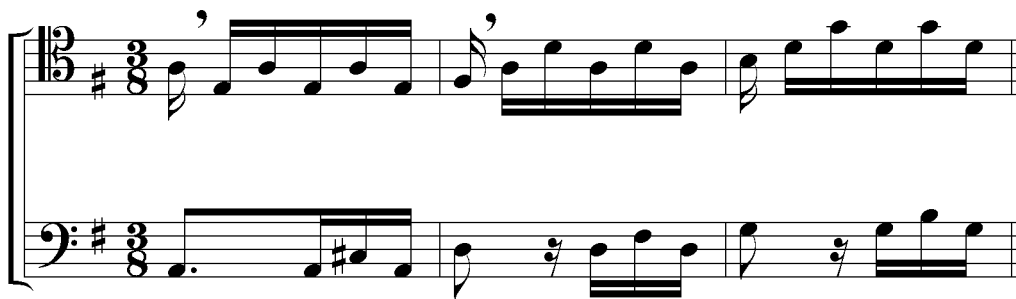
The return to the parallel major marks section C of the movement by an inverted statement of motive A in the lower voice:



Chaconne Légère, mm. 61-65

This new statement of motive A is answered in imitation in m. 63. Both voices and the complete phrase are illustrated for clarity. The return to motive A serves to unify section C with the previous two sections.

Couperin closes the *Chaconne Légère* with an idea that bears little motivic connection to the rest of the movement. It consists of a series of arpeggiated triads, briefly interrupted with one measure of stepwise motion in m. 84. This new idea is found in beginning in mm. 81-83:



Chaconne Légère, mm. 81-83

The motion of this idea is a sharp contrast to the predominantly stepwise motives that are found in the rest of the movement. This contrast highlights the end of the *Chaconne* and more importantly, the entire 13th Concert.

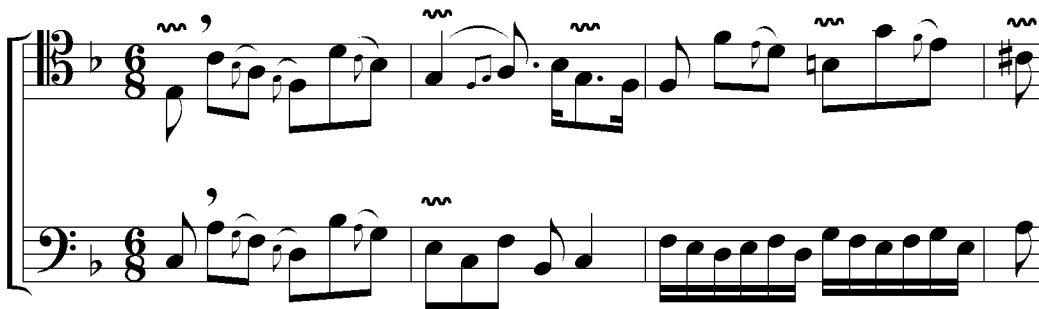
All four movements of the *13th Concert* are unified by the use of a common motive. It is first found in the upper voice in mm. 14-16 of the *Prélude*:



Prélude, mm. 14-16

This motive is characterized as a series of thirds that are connected with the use of the *tierce de coul  *. The use of the ornament creates stepwise motion between successive eighth notes. Both voices are shown to illustrate this.

This *tierce de coul  * motive does not occur again in the *Pr  lude*. Rather, Couperin utilizes the idea in all four movements of the *13th Concert*. This usage, though not a unifying motive within a movement, provides a connection through the entire work. The *tierce de coul  * motive is found in mm. 14-17 of the *Air*:



Air, mm. 14-17

Couperin initially states the motive homophonically and repeats it a measure later polyphonically. The *tierce de coul  * motive is used only briefly in the *Sarabande* in m. 14:



Sarabande, m. 14

Use of the motive here is harmonically very interesting. The placement of the *tierce de coul  * above the eighth notes creates a series of 4-3 suspensions. This will be discussed further in the chapter on performance suggestions. The final statement of the *tierce de coul  * motive is found in mm. 76-78 of the *Chaconne*:



Chaconne L  g  re, mm. 76-78

This statement of the motive is harmonically similar to the previous statement in the *Air*.

Couperin uses a wide range of compositional techniques regarding the treatment of the motives within the *13th Concert*. The use of motives serves both as unifying elements and as contrasting devices. Textural variety, such as homophony and melody with accompaniment

reinforce the effect of the motivic usage. Both of these elements also help to define the formal components of the movements. The degree of imitation varies from movement to movement and its use provides interest and unity within each of the movements. Recognition of these compositional ideas will aid the performer in making the structure of the work audible and result in a more pleasing performance.

CHAPTER 4, TEMPO

In the Baroque period, the tempo of works was derived from the style, character, and form of the music.¹⁷ Tempo was suggested by the composer by textual indications, in the form of time-words, and was also indirectly derived from the form and meter. According to Donington, “time-words were developed early in the Baroque period as indefinite indications of tempo and at the same time of mood (in the sense of the prevailing spirit or character of the piece or passage thus headed).”¹⁸ Time-words were used to indicate a specific mood or sentiment which suggest a tempo.

According to Quantz, the standard tempo measurement was taken from the pulse of a normal, healthy person, and he states that this was the equivalent of MM=80.¹⁹ Quantz describes how, based on this pulse rate, a performer could derive the tempo of a work based on the time-words given and the relationship of those time-words words to the tempo. He warns that this is only a guide in order to discern simple divisions of the pulse in accordance to a tempo.²⁰

Relating the concept of time-words as tempo indications to the movements of the 13th *Concert* leads to the following conclusions about their desired tempi. The *Prélude* is indicated *Vivement*, which translated means “briskly”, “vigorously” or “ardently”. Based on the rhythmic motion of the movement, the tempo of 88 beats per minute is indicated in the

¹⁷ Gotthold Frotzcher, *Performance Practices of Early Music* (New York, Heinrichshofen Edition, 1981), 50.

¹⁸ Robert Donington, “Tempo” in *The New Grove Dictionary of Music and Musicians*. Vol. 18, ed. Stanley Sadie (London, Macmillan Publishers Limited, 1980), 676.

¹⁹ Quantz, 288.

²⁰ Quantz, 283-4.

performance edition of the *13th Concert*. This tempo reflects the brisk and vigorous character of the music without being too hectic.

The time-word for the *Air* is indicated as *Agréblement*, which translates as “agreeably” or “nicely”, and gives little hint as to a possible tempo. In reference to another dance form, Quantz states that its character should be “agreeable”. He then states that there should be “a pulse beat on each crochet”, which equates to 80 beats per minute.²¹ To maintain a lyrical character in the music and execute the many ornaments prescribed by Couperin, a more appropriate tempo for the movement is 66 beats per minute. The chosen tempo is not out of line with the performance practices of Couperin’s contemporaries. Wilfred Mellers provides, in Appendix D of *François Couperin and the French Classical Tradition*, a table indicating the tempi of 18th Century dance movements and contemporary statements of their tempi. According to examples given, the tempo for an *Air* ranged from 48 to 120 beats per minute, depending on the character of the movement.²²

Discerning the tempo of the final two movements of the *13th Concert* is less challenging. Randel defines sarabande as “A Baroque dance movement in triple meter. . . usually slow and majestic. . .”²³ Randel indicates that this movement was very expressive and either tender or majestic in character. Couperin’s time-word indication for his *Sarabande* is marked *Tendrement*, which translates as “tenderly”. Quantz’s suggested tempo for the sarabande coincides with those listed in the appendix provided by Mellers, noting that the

²¹ Quantz, 291.

²² Mellers, 347.

²³ Don Randel, *New Harvard Dictionary of Music* (Cambridge, Massachusetts, The Belknap Press of Harvard University Press, 1986), 725.

tempo for a sarabande could range from 66 to 84 beats per minute.²⁴ Based on historical suggestion, 80 beats per minute is indicated as the desired tempo in the performing edition of the *13th Concert*.

Couperin does not use time-words for the final movement of the *13th Concert*. He simply titles the movement *Chaconne Légère*, which can be translated as a “light-hearted chaconne”. Mellers’ Appendix D also indicates that the contemporary suggestion for the tempo of a chaconne ranged from 120 to 160 beats per minute.²⁵ The chosen tempo for the performing edition of the *Chaconne Légère* is 144 beats per minute.

As discussed above, researching and applying knowledge of dance types and an understanding of the meaning of time-words give much insight into the character and feel that the *13th Concert* requires. Informed decisions regarding suitable tempi have been made and provided in the performing edition that will serve to enhance any performance of this work.

²⁴ Mellers, 347-9.

²⁵ Mellers, 347-9.

CHAPTER 5, PHRASING

Phrase is defined in *The New Harvard Dictionary of Music* as “a unit of musical syntax, usually forming a part of a larger, more complete unit.”²⁶ Therefore, the act of phrasing is the realizing and demonstrating of these units of musical syntax. Couperin claims to have introduced the comma and explains its usage in the preface to the third book of *Pièces de clavecin* (1722):

to indicate the end of a melody or of harmonic groups and to convey the need to separate the end of one melody before moving to the next. Though in general [the separation will be] hardly perceptible, persons of taste will sense that there something is amiss in the performance if one does not observe this little silence. . . These silences must be inserted without affecting the beat.”²⁷

Donington states a similar opinion but indicates that the phrasing should be clearly audible. His argument is that music of the Baroque is often under-phrased. He also mentions that, in regard to Couperin, the time used for phrasing at a comma must be taken from the note that preceeds the comma.²⁸

The 13th *Concert* has clearly defined phrases that are indicated by the use of commas:



Prelude, mm. 13-14, upper voice

²⁶ Randel, 629.

²⁷ Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries*. (New York, Schirmer Books, 1993), 264-5.

²⁸ Robert Donington, *The Interpretation of Early Music*. (New York, St. Martins Press, 1974), 404-5.

Outside of France, few composers gave indications of phrasing in their music. In contrast, Couperin was very specific about the phrasing of his music. Because of his attention to detail in his music, it is imperative that the commas are followed in performance, lest the essence of the work is lost. It is helpful then, to understand when and why Couperin indicates these phrases.

The 13th *Concert* is phrased according to one or a combination of the following: points of imitation, change of melodic idea, change of texture (homophonic to polyphonic, or vice-versa), and cadential points. Identifying and understanding these phrasings helps a performer to realize a performance more in line with the composer's wishes.

Phrasing at points of imitation is the most obvious reason for comma usage. An example of this is found in mm. 4-5 of the *Prélude*:



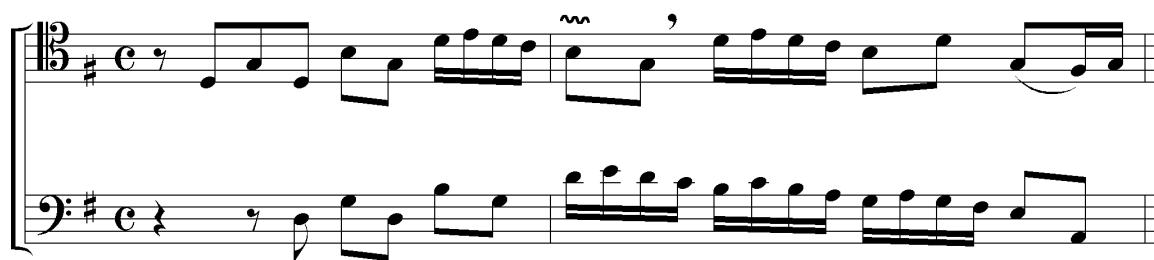
Prélude, mm. 4-5

Phrasing of this type is also illustrated in mm. 10-11:



Prélude, mm. 10-11

Phrasing at points of imitation is similar to the next type, phrasing at the change of a melodic idea. Since the bass line of the 13th Concert is not realized, cadential phrasing is not always clear due to the contrapuntal writing of Couperin. This is demonstrated in the m. 2 of the *Prélude* in the upper voice:



Prélude, mm. 1-2

Couperin's first musical motive is four and one half beats in length. The second voice is in the midst of imitation and if it were not for the insertion of a comma in the upper voice, the performer of the upper voice might be inclined to continue through the second measure without phrasing.

Because the lower voice has a dual role as accompaniment and an equal partner to the upper voice, it may begin imitatively and then change to a more supportive bass. This is

demonstrated in mm. 1-3 of the *Prélude* where the lower voice begins with imitation of the upper voice but becomes a simple bass line to provide a cadence by the downbeat of m. 3:



Prélude, mm. 1-3

When the lower voice changes to being more accompanimental, its role is no less important. However, in performance it might be more suitable to play these sections with a dynamic that is slightly less than that of the upper voice. The melodic line of the lower voice is important to the harmonic structure of the work, but is not the prominent feature when it is serving as the accompaniment.

Another example of a cadential phrasing can be found in the *Air* in mm. 5-6:



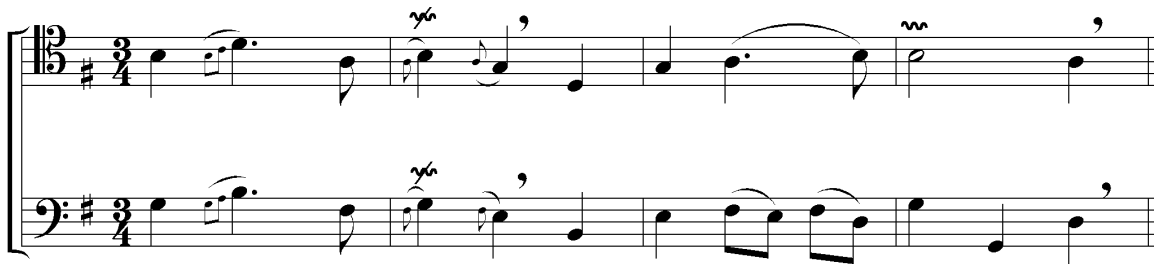
Air, mm. 5-6

Phrasing with a change in texture is also illustrated in the *Air* in mm. 5-6. A cadence occurs on the first beat of the measure, but the role of the lower voice becomes homophonic after that point and it moves in thirds with the upper voice:



Air, mm. 5-7

An example where the bass line changes from homophony to accompanying the upper voice as an independent bass line can be found in mm. 1-4 of the *Sarabande*:



Sarabande, mm. 1-4

In the *Chaconne* one finds a final reason for phrasing, namely an abrupt change of mode (in this case from G major to G minor). This is found in mm. 33 and 61. It could be argued that change of mode or tonal area is the reason for phrasing in other places. However, this is the one example in the *13th Concert* where Couperin indicates a mode change in

mid-movement. The following example is mm. 59-63 where the modal change reverts back to G major:



Chaconne Légère, mm. 59-63

Understanding the concept of phrasing in the Baroque period is very important, especially when dealing with works by a composer as meticulous as Couperin. Initially, the length of the phrases might seem uncomfortably short. However, when placed into the context of the movement as a whole, observation of this phrasing fulfills the composer's intentions.

CHAPTER 6, ARTICULATION

Articulation is an important element of historical performance practices because its varied use adds to the interest of the music. For example, changing the articulation when a musical idea is repeated gives that idea a different character. Varying the manner of articulation changes the feel and mood of the work. According to Quantz, “To make the tone of the flute speak properly with the aid of the tongue and the wind that it allows to escape, you must, as you blow, pronounce certain syllables, in accordance with the nature of the notes to be played.”²⁹ This means that the performer articulates in a manner that emphasizes the important notes in a musical work. This implies that different syllables, more precisely, the consonants that began the syllables differ. We know from numerous treatises by musicians such as Hotteterre, Quantz, Corrette, Blavet, and others that the most common consonants used for articulation were *tu*, and *ru*, or *ti*, *di* and *ri*. There were also compound articulations for faster passages. These included *turu*, *tiri*, *diri* or *did’ll*. The latter of these is the Baroque equivalent of double-tonguing, according to Quantz.³⁰

Both Hotteterre and Quantz were explicit in their instruction of articulation. Hotteterre uses the syllables *tu* and *ru* and Quantz uses the syllables *ti*, *di*, and *ri*. Hotteterre instructs that the *tu* is used most often except when notes are moving in a step-wise motion, then *ru* is alternated with the *tu*.³¹ Quantz agrees with Hotteterre and goes into further detail in that the *ti* is used in quick tempos for all but the smallest subdivision of the beat. Quantz

²⁹ Quantz, 71.

³⁰ Quantz, 79.

³¹ Jacques Hotteterre, *Principals of the Flute, Recorder and Oboe*, ed. David Lasocki (London, Barrie & Jenkins, 1978), 36-7.

adds that the *di* is used mainly in slower tempi.³² The distinction is made because the *ti* is a short and sharp articulation whereas the *di* is a softer articulation and sustained. The next logical step following these assertions leads a performer to the understanding that the *ti* is a staccato articulation and the *di* is a legato articulation.

Quantz states that the *tiri* is to be used for the smallest division of the beat in moderate to fast tempi. His assertion is that articulating all of the notes in the same manner demonstrates bad taste on the performer's part, while the *tiri* provides a gentle lilt over the notes.³³ Hotteterre previously makes a very similar statement, "It is well to note that all. . . notes should not be played equally".³⁴ Quantz makes a distinction between principal notes and passing notes in reference to the smallest division of notes, typically sixteenth notes in duple or in compound meter and eighth notes in triple meter. The principal notes of these divisions are one, three, five, and seven, and both writers state that these notes should receive slightly more emphasis than the passing ones.³⁵

These principles of articulation are crucial to achieve a historically informed performance of the 13th *Concert*. McCraw advocates *ta*, *ra*, and *tara* as acceptable forms of articulation.³⁶ The reason for this is twofold; first as musicians in today's society, we are unsure exactly *how* an 18th century 'u' was pronounced, and secondly, the use of the 'a' to follow the initial consonant aids in better control of the tone quality of the instrument. The 'a' that McCraw uses is the equivalent to the vowel sound in *all*, or *tall*.

³² Quantz, 71-2.

³³ Quantz, 74.

³⁴ Hotteterre, 37.

³⁵ Quantz, 123.

³⁶ Michael McCraw, Personal Conversations, June 2002.

It is important to understand that what is important here is the consonant that initiates the articulation, not the vowel that follows. According to McCraw, the syllable *ra* is a complex syllable that is half *ra* and half *da*. Pronunciation of the syllable is the same as if one were rolling the letter ‘r’. However, in regard to articulation of a note with the syllable *ra*, there is only one ‘roll’ or flick of the tongue over the syllable. This equates to one tongue flick over the tip of the reed.

The result is the gentle inequality, which was so desired by Hotteterre, Quantz and other Baroque musicians. The proper use of these syllables stresses the strong parts of the beat and lilts gently over the weak parts. Quantz states:

In this word *tiri* the accent falls on the second syllable, the *ti* is short, and the *ri* long. Hence the *ri* must always be used for the note on the downbeat, and the *ti* for the note on the upbeat. Thus in four semiquavers [sixteenth notes] the *ri* always comes on the first and third notes, and the *ti* on the second and fourth.³⁷

Both Quantz and Hotteterre indicate that a performer can never begin a passage of notes with the *ri*, one must begin with *ti*. When a rest occurs on the first subdivision of the beat, for example a sixteenth rest, one can begin with the *tiri* right away:



or with McCraw's articulation:



³⁷ Quantz, 76.

In contrast, if the passage begins on the strong part of the beat, for example four sixteenth notes in one beat, then one must articulate the first two notes with the *ti*:³⁸



or with McCraw's articulation:



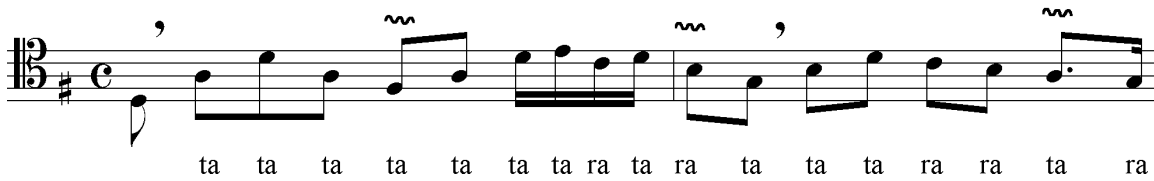
In regard to the 13th *Concert*, the former two examples are not found in any movement. When spoken, the iambic rhythm of the syllables is clearly illustrated. The same effect is shown when implementing these syllables to articulate notes on the bassoon as on the flute.

Quantz adds that in faster tempi, the *ti* is not particularly desirable because of the strength of its attack. Rather, he advocates the use of the *di*, or *da* for the fastest notes, and this coincides with McCraw's use of articulation. Quantz also instructs that the first note is always articulated with the *ti*. Quantz also indicates, "If leaps in quavers [eight notes] follow semiquavers [sixteenth notes], the *ti* is used, in stepwise quavers *di*".³⁹ Careful consideration of this statement leads to the conclusion that stepwise motion is legato in style and leaps are to be staccato. This complements the author's previous statement that the *ti* (*ta*) is a staccato articulation and the *di* (*ra*) is a legato articulation. Using McCraw's syllables, an example

³⁸ Quantz, 76.

³⁹ Quantz, 77.

from the 13th Concert of where the use of the *ta* and *ra* are applicable is found in mm. 7-8 of the *Prélude*:



Prélude, mm 7-8, upper voice

In the example above, the articulation for all of the eighth notes that do not move stepwise should be *ta*. The sixteenth notes should be articulated with *ta ta ra ta* because the passage begins on the strong part of the beat. After the next phrase comma, the motion is mainly stepwise, hence the need for the *ra* articulation. The ornamented ‘a’ that falls on beat four of the second measure is articulated with *ta* because the trill begins on the upper neighbor and a clear distinction needs to be made between it and the preceeding note, which are the same pitch.

It is my point of view that articulation is one of the most important aspects of historical performance practice. Because the use of dynamic contrast was limited to terraced dynamics, articulation was used to provide variety. The repetition of a phrase, with a change in articulation, gives that idea a new sound and character. Changing the manner of articulation changes the feel and mood of the work. Transference of articulation practices to the modern instrument is one of the most easily applied aspects of historical performance.

CHAPTER 7, INÉGAL

Randel defines *inégal* as, “A performing convention that renders divisions of the beat in alternating long and short values, even if written in equal values, to add grace or liveliness to the music.”⁴⁰ This practice is to be distinguished from the manner of articulation that gives a gentle lilt to those smallest divisions of the beat. The notes that are subject to *inégal* or inequality are the sixteenth notes in duple and compound meters and the eighth notes in triple meters. These are in fact the same note values that are subject to differences in articulation. The distinction here is that the articulation provides a slight inequality to the notes resulting only from the manner in which they are articulated, while the practice of *inégal* is the conscious distortion of the rhythm from its written values. This practice was so much a part of the manner of playing in France that the playing of the subdivided notes *égal*, or in an equal style, was a special effect and indicated as such by the composer. Playing in an equal style was usually indicated by vertical slashes over the notes, staccato marks (dots), slurs over more than two notes, or the word *marqué* written under the music.

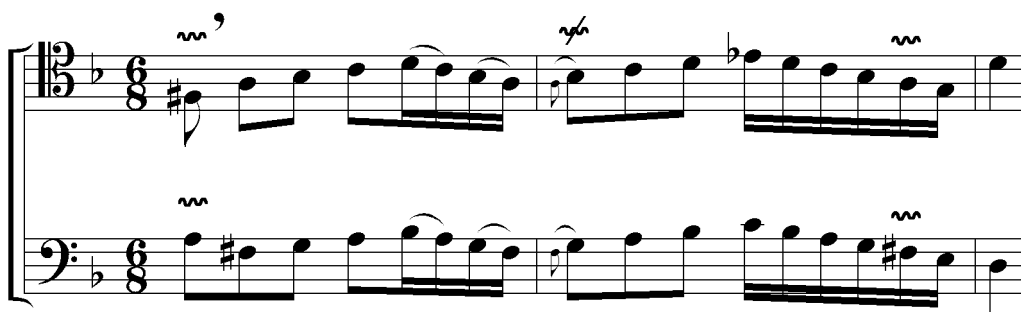
The ratio of value to be applied to the altered notes varied in opinion of French theorists throughout the period. Some writers gave specific ratios as to the degree of alteration such as 7:5. Others did not give specific indications of an ideal ratio, rather they indicated what the ratio should not be, so as not to distort the rhythm so much that dotted note values were imperceptible from *inégal*. In the *Prélude*, rhythmic alteration is applicable to the sixteenth notes, such as those found in mm. 1-3:

⁴⁰ Randel, 549.



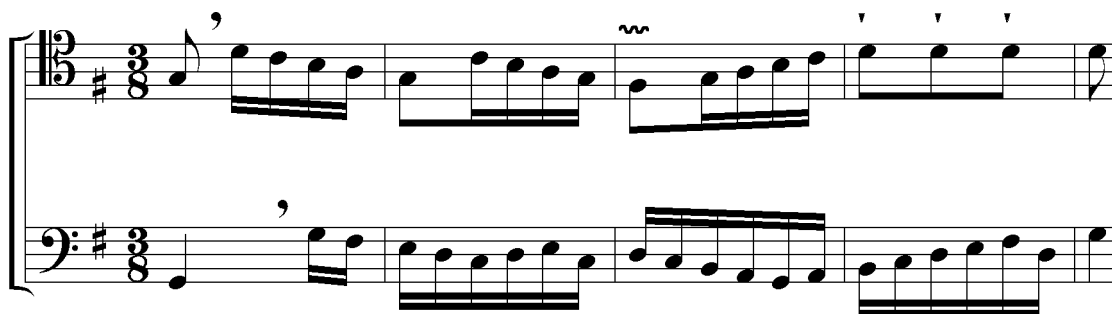
Prélude, mm. 1-3

on the sixteenth notes in mm. 8-10 of the *Air* in both voices:



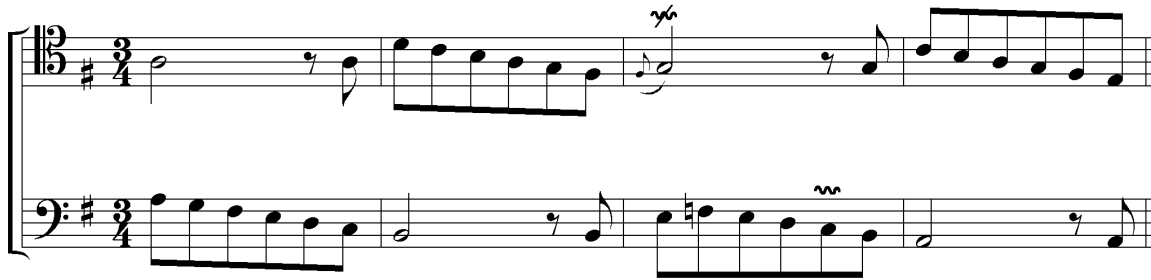
Air, mm. 8-10

on the sixteenth notes in mm. 9-13 of the *Chaconne* in the both voices:



Chaconne, mm. 9-13

and finally, on the eighth notes in mm. 16-19 of the *Sarabande*:



Sarabande, mm. 16-19

The degree of rhythmic alteration is largely a matter of discretion on the performer's part. The amount of inequality is related to the tempo of the work being performed. Faster works can accommodate a higher level of rhythmic alteration while slower works are better served with a more gentle alteration. For example, if the slow *Sarabande* were interpreted with an extreme degree of *inégal*, the result would be unsettling because the sensitive character of the slow movement would be lost. On the other hand, if a faster *Chaconne* were to be performed with a subtle amount of *inégal*, the result might scarcely be perceptible in the context of the piece.

Finally, some distinction between articulation and *inégal* needs to be made. There is some question as to whether these two practices are separate components of French Baroque performance practice or is one is the result of the other. The discussion of *inégal* in the music of the French Baroque has been extensive and has yielded many varying ideas. Without historical sound recordings of performers of French music from the Baroque, a general consensus on this topic can never be reached. It is apparent that there was not agreement even

in the Baroque period. Therefore, the interpretation and application of *inégal* to this music is somewhat subjective and is dependant on the music being performed.

McCraw's opinion reinforces this idea with the following statement from a conversation.

I would say, for me, that the [use] of syllables *do* produce a gentle lilt and this is what I want when I am playing Telemann. When I am playing French music . . . I am more conscious of distorting [altering] the rhythms.⁴¹

McCraw's statement not only makes a distinction between articulation and *inégal* but also that the two components work together in French performance practice.

Inégal is a controversial topic of historical performance practice. As seen from contrasting notions above, musicians in the Baroque fared no better in agreeing on how much to use and when to use it. Because there is no definitive manner of executing *inégal* one could argue that almost any degree of it is acceptable as long as it does not detract from the overall character of the movement.

⁴¹ Michael McCraw, Personal Conversations, June 2002.

CHAPTER 8, ORNAMENTATION

Ornamentation is, in its most basic form, a type of improvisation that the performer adds to on the music according to his or her taste. The matter of taste can vary extensively from performer to performer by virtue of his understanding of the character of the work being performed and his musical training. This applies to both modern and historical performers. Improvisation of ornamentation is not the case with the music of François Couperin. While many Baroque composers left room for ornamentation, and expected it to be added to their music, Couperin wrote his music so meticulously that he left practically no room for added flourishes by the performer. He wrote all of his ornaments into the music and then explained in great detail how one is to perform those ornaments.

The four main types of ornaments that appear in this work are the *port de voix*, the *tierce de coulé*, the *trill*, and the *pincé*. Other ornaments include the *nachschlag*, the *vorschlag*, the anticipation or *chûte*, and compound ornaments, which are individual ornaments used together as a unit. These will be explained according to their function and proper execution.

The *port de voix* is an ascending ornament of a single note to the principal note. The *port de voix* is performed on the beat, in dissonance with the bass, and resolves via a slur to the principal note. The emphasis of this ornament is to stress the ornament itself. The effect adds heightened tension and interest to the music. An example of this type of ornament can be found in measure 17 of the *Prélude* in the upper voice:



Prélude, m. 17

The *coulé* is a reversed type of the *port de voix*. It is also a single-note ornament. However, the difference is that it descends, under a slur, to its main note. The specific name for the type of *coulés* in the 13th *Concert* is *tierce de coulé*. Their purpose is to provide a smoother connection between successive thirds. In performance, it is more suitable not to stress this ornament because the stress would reduce the graceful motion between the thirds that it connects. Examples of *tierce de coulé* can be found in mm. 14-16 of the *Prélude*:



Prélude, mm. 14-16, upper voice

This ornament opens up an interesting discussion. Couperin gives an explanation of his ornaments in *L'Art de toucher le Clavecin* and in other works. In these tables, he labels his ornaments and illustrates proper execution for most of them. However, the *coulé* is one that is not clearly explained. Neumann dedicates a chapter in his book *Ornamentation in Baroque and Post-Baroque Music with Special Emphasis on J. S. Bach* to Couperin's use of the *coulé* and offers a carefully thought out solution to proper performance of them.

For Neumann, the matter of performing the *coulés* either on or before the beat of the principal note is determined by the underlying harmonic structure. A performer will want to avoid parallel fifths or octaves, because Couperin was very careful about following the rules of voice leading.⁴² Donington references Quantz, Leopold Mozart, Jean-Jacque Rousseau and F. Marpug in regard to proper performance of the *coulé*. Quantz, Mozart and Rousseau state that the “French” style of performing these notes is to derive their value from the note that precedes them, that is to say that the *coulés* occur *before* the beat on which the principal note falls. Marpug and others insist that the *coulé* derives its value from the principal note and occurs on the beat.⁴³

Although contemporaries in the Baroque had different opinions on performance issues, a majority of the early treatises give more weight to the performance of the *coulé* before the beat, deriving its value from the preceding note. In the 13th Concert, it is the performer’s discretion whether to perform the *coulés* before the beat or on the beat. The reason is that none of the intervals in the 13th Concert that occur between the *coulés* and the bass line are potentially offensive parallels. In the case of the 13th Concert it is more suitable to perform the ornament before the beat. A final case for this statement can be defended by examination of the *Sarabande*. In measure fourteen, *coulés* are found in the upper voice and in measure 21 there is a sixteenth-dotted eighth note rhythm. If the *coulé* in measure 14 were to be performed on the beat, there would be no distinction between that resulting rhythm and the one found in measure 21. Therefore, a clearer distinction of rhythm would be apparent by placing the *coulé* before the beat.

⁴² Neumann, 76.

⁴³ Donington, 162-3.

There is some question as to whether Baroque trills are initiated before the beat, with the upper auxiliary anticipating the principal note on the beat, or whether the trills occur on the beat. Neumann points out that Couperin himself designated that trills in his music can begin before the beat. However, Neumann also mentions the “prevalent doctrine” that all Baroque trills begin on the beat.⁴⁴ McCraw instructs that a certain amount of discretion is necessary on the part of the performer in determining suitable execution of these ornaments. The discretion should be based on the goal of a pleasing and elegant performance of the music that does not shock the listener through awkward harmonies or abnormal rhythmic motion. In addition, it is desirable to add a small amount of breath emphasis to the trill, which enhances its effect.

⁴⁴ Neumann, 263-5.



Air, m. 20, upper voice

Couperin dictates that this ornament derives its value from the principal note.⁴⁵ Therefore, it is not an anticipated ornament. Neumann also points out that this ornament is not commonly emphasized in performance.⁴⁶ The *pincé* is commonly used in conjunction with the *port de voix* and an example of this combination is found in m. 17 of the *Prélude*:



Prélude, mm. 17-18, upper voice

The three ornaments that Couperin uses sparingly in the *13th Concert* are the *nachschlag*, the *vorschlag*, and the anticipation or *chûte*. The *nachschlag* is a two-note ornament which is often used as a termination of a trill, under a slur, and typically derives its value from the note that precedes it.⁴⁷ The first usage of this occurs in the upper voice in m. 15 of the *Air*:

⁴⁵ Neumann, 427.

⁴⁶ Neumann, 50.

⁴⁷ Neumann, 203.



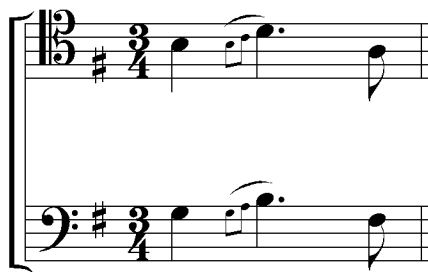
Air, m. 15, upper voice

The only other usage of this ornament also occurs in the upper voice, and is found in m. 28 of the *Chaconne*:



Chaconne Légère, mm. 28-29, upper voice

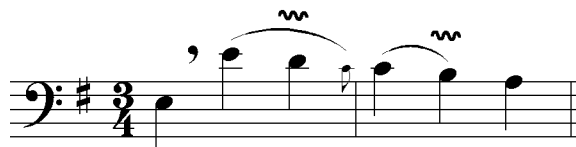
The only appearance of the *vorschlag* occurs in m. 1 of the *Sarabande*. It is used in both voices simultaneously at the interval of third:



Sarabande, m. 1

Whereas the *nachschlag* provides a graceful resolution to a trill, a *vorschlag* emphasizes the note that follows it. This ornament is tied to its principal note and Neumann indicates that it should be executed before the beat.⁴⁸

The next ornament is the anticipation, also known as the *chûte*. Mather defines this ornament according to its function, “the *chûte* joined a higher note to a lower note by dropping from the higher tone to an anticipation of the lower one.”⁴⁹ The *chûte* is connected by a slur to the preceeding note and derives its value from that note. The first use of the anticipation is found in m. 12 of the *Sarabande*, in the lower voice:



Sarabande, mm. 12-13, lower voice

Couperin also uses compound ornaments. The first of these to appear in the work occurs in the upper voice in m. 9 of the *Prélude*:



Prélude, mm. 8-9, upper voice

⁴⁸ Neumann, 208.

⁴⁹ Betty Bang Mather. *Interpretation of French Music from 1675-1775 for Woodwind and Other Performers* (New York, McGinnis & Marx Publishers, 1973), 78.

Here is found a trill over the first note followed by a *coulé* to the second part of that beat.

This is a fairly common pairing in the *13th Concert*. The effect is that the *coulé* following the trill lends itself to a graceful resolution of the trilled note.

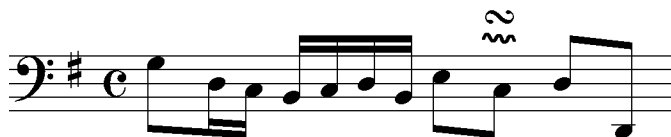
The next combination is a *port de voix* combined with a *pincé*. An example is found in the upper voice in measure 17 of the *Prélude*:



Prélude, m. 17, upper voice

As with all ornaments, the main intent is to add melodic and textural interest to a basic melody. In this case, the *port de voix* serves to heighten harmonic tension by delaying the IV to the V-I progression. This ornament is executed on the beat and clashes at the interval of a major second with the bass voice.

Another combination of ornaments places a trill over a turn. An example is found in m. 17 of the *Prélude* in the lower voice:



Prélude, m. 17, lower voice

This is one of Couperin's more complex uses of ornamentation. The turn is a rapid four-note alternation initiated on the semitone above the principal note, descending through the principal note, to the semitone below the main note, and finally returning back to the original

note. Neumann illustrates many examples of the turn as found in the music of Couperin and other French Baroque composers that support this.⁵⁰ Proper execution of this combination dictates that the performer first initiates the trill then resolves it with the turn.

In the space of one eighth note, there is scarcely time to perform the trill, let alone both the trill and the turn. When faced with this pattern, one must break down the factions of this combination in order to derive their value from the given note. Based on the discussion above, the trill begins on the upper auxiliary. To be considered a true trill, there must be two complete alternations between the principal note and the upper auxiliary and the turn incorporates four notes. When these ornaments are added, there are a total of eight notes that must be performed in the space of one-eighth note. According to McCraw, the actual number of notes could be reduced to six where the last two notes of the trill also serve as the first two notes of the turn. In the case of the *Air* in m. 11, it would be more feasible to perform the ornament with only six notes:



Air, m. 11, lower voice

This discussion of ornamentation is relatively superficial in comparison to the depth of resources and information available. It should be of some consolation to performers of Couperin's music that it is not necessary to add ornamentation, only to realize what he has

⁵⁰ Neumann, 470

prescribed. Even with that, it takes diligence to accurately realize the ornamentation while maintaining a flowing character to the music.

CHAPTER 9, PREFACE TO THE PERFORMANCE EDITION OF THE *TREIZIÈME CONCERT À 2 INSTRUMENTS À L'UNISSON*

In preparing an edited performing version of the *13th concert*, aspects of historical performance practice have been indicated as clearly as possible in effort to eliminate the need for in-depth study on the part of the performer.

Tempo indications have been provided for each movement, and they are approximate. Additional commas have been added, in parenthesis, in places where the phrasing between the voices should be coordinated.

Articulation is indicated as follows: notes marked with a staccato denote a *ta* articulation and a small amount of separation from the note that follows; notes marked with a legato dash are played with a *da* articulation and are connected to the note that follows. The *tara* articulation is used for the sixteenth notes in the *Prélude*, *Air*, and the *Chaconne Légère*. This articulation is applied to the eighth notes in the *Sarabande*. When the number of successive sixteenth notes (or eighth notes in the *Sarabande*) is even, the articulation begins with *ta ta ra ta*. Mm. 1-2 of the *Prélude* are examples of where this is appropriate. When the number of successive sixteenth notes (or eighth notes) is odd, the articulation begins right away with *ta ra ta ra*. This would be applicable to the lower voice in m. 6 of the *Prélude*.

Brackets are provided to indicate where *inégal* is appropriate. When there is a longer succession of notes under a bracket, the amount of rhythmic alteration should taper off towards the ends of the phrases so that *inégal* is not perceptible. This prevents the longer phrases from sounding too studied and demonstrates musical taste on the part of the performer. One place the use of *inégal* should be avoided is m. 14 of the *Sarabande*. In this measure,

Couperin writes a chain of 4-3 suspensions that would otherwise be lost if the lower voice employed *inégal*.

Realization of the ornaments follow:


Port de voix: an ascending single-note ornament that is performed before the beat
(see *Prélude*, m. 17, upper voice)

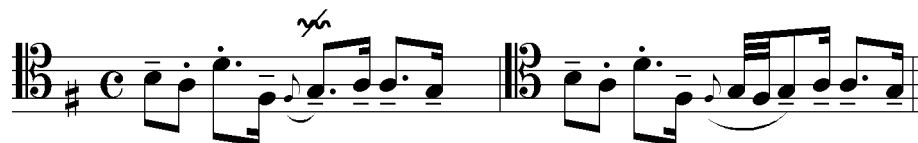
Tierce de coulé: a descending single-note ornament, performed before the beat
(see *Prélude*, m. 14, upper voice)

Trill: an alternation of the principal note and its upper auxiliary, beginning on the beat and on the upper auxiliary:



Prélude, m. 17, upper voice- trill realized

Pincé: a two-note alternation between the main note and its lower neighbor, indicated by the sign () and performed on the beat:



Prélude, m. 14, upper voice- *pincé* realized

Chûte: a one-note ornament that anticipates the following pitch, performed before the beat and connected to the previous note by a slur
(see *Sarabande*, m. 26, both voices)

Nachschlag: a two-note termination of a trill, deriving its time from its main note:



Chaconne Légère, mm. 28-29, upper voice- realized

Vorschlag: a two-note ornament which is tied to its principal note and performed before the beat:



Sarabande, m. 1, upper voice- *vorschlag* realized

Trill/Turn Combined: perform the trill first, followed by the turn, all in the time of one eighth note:



or



Prélude, m. 17, upper voice- realized as octuplet and sextuplet

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APPENDIX A: FORMAL/ORGANIZATIONAL CHARTS

Prélude																				
Bars	1	2	3	4	5	6	7	7	8	9	10	11	12	13	13	14	15	16	17	18
Form: Through-	Section One							Section Two							Section Three					
Composed																				
Basic Tonal Structure	G maj. -->D maj.							G maj												
	I V-I V							I I V-I V							V IV-V I I IV-V I					
								seq. prog. (E-D)												
Phase Length																				
large phrase	mm. 1-4, 4-7							mm. 7-10, 10-13							mm. 13-15, 15-18					
sub-phrase	mm.1-2, 2-3, 3-4, 4-5, 5-7							mm.(6)-9, 9-10, 10-11, 11-12, 12-13							mm. 13, 14-15, 15, 15-16, 16-17, 17-18					
Motive	AB AB B AB AB AB							AB C C C BC C							C AC A A					
Imitation																				
homophonic																				
polyphonic	mm. 1-5, 6-7							mm. 9-12, 13-14							mm. 13-14					

Air																									
Bars	1	2	3	4	5	6	7	8	9	10	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
Form: Binary	A										B														
Basic Tonal Structure	g min.										c min. F maj. d min. g min														
	i III V i Vi										V7/V V-iv-V i V I IV V VI i V i V i iv V i V i V V														
	trans. to Bb (m. 4-6)										trans to F maj.														
Phase Length																									
large phrase	mm. 1-----6 6-----10										mm. 10-----14 14-----18 18-----24														
sub-phrase	mm. 1-2 2-3 3-4 4----- 6										mm. 10-----12 12-----14 14-----16 16-17 17-18 18-----21 21-----24														
Motive	A A A hem. B B C C										A hem. C C trans. hem. trans. C C hem.														
Imitation																									
homophonic	mm. 6---7										mm. 12---13 18---19														
polyphonic	mm. 1-2										mm. 10-11														

Sarabande																														
Bars	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Form: Binary	A								B																					
Basic Tonal Structure	G maj.				D maj.				a min.										G maj.											
	I	I vi	I-V		I	V	V	I	i	V		III		V		i	V			I	IV			V	vi	I		V	IV-V	I
Phase Length																														
large phrase	mm. 1-----4 5-----8								mm. 9-----12 13-----16 16-----20 21-----26 27-----30																					
sub-phrase	mm. 1-2 2-----4																													
Motive																														
	A		A		A				A		A individual melodic ideas, transition back to motive										A		A		A					
Imitation																														
homophonic																														
polyphonic									mm.9-10 12---13 16-----19																					

Chaconne Légère

Bars	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33
Form: Continuous	Section A
Variation	
Basic Tonal Structure	G maj
	I v V I v V I IV V I IV V I-V I V I V I V I I V I
Phase Length	
large phrase	mm. 1-----9 9-----17 17-----25 25-----33
sub-phrase	mm. 1-----5, 5-----9 9-----13 13-----17 17-----21 21-----25 25-----29 29-----33
Motive	A A A A A A A A A A B B A A B B A A B AB A B AB A
Imitation	
homophonic	
polyphonic	mm. 1-2 5---6 9---10 13---14 17---18 21---22 25---26 29---30

Bars	33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61
Form: Continuous	Section B
Variation	
Basic Tonal Structure	g min.
	III i V i- III i V i V i V i iv-V i iv V i
Phase Length	
large phrase	mm. 33-----41 41-----49 49-----61
sub-phrase	mm. 33-----37 37-----41 41-----45 45-----49 49-----57 57-----61
Motive	C A A C A A A A A A C A A A C A
Imitation	
homophonic	mm. 33-----41 49-----61
polyphonic	mm. 41---42 45---46

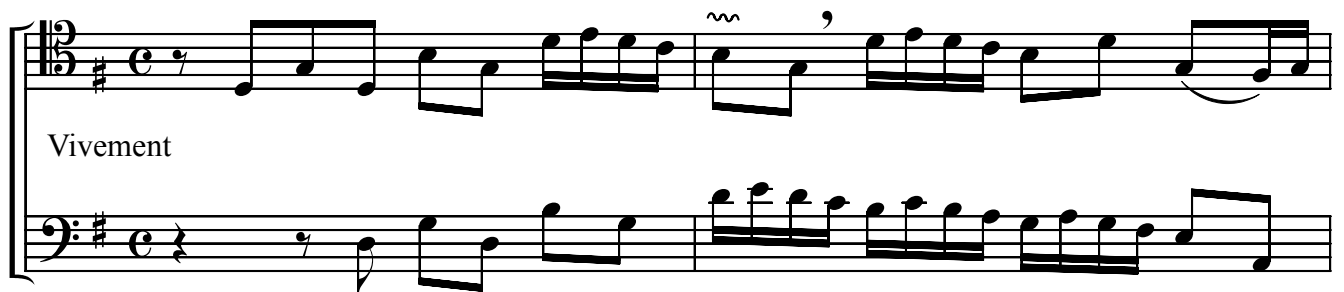
Bars	61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93
Form: Continuous	Section C
Variation	
Basic Tonal Structure	G maj. (a min) G maj.
	I V I IV-V I V-I I V I V/V V I IV v I IV-V I V IV-V I
	sec. dom. v/V
Phase Length	
large phrase	mm. 61-----69 69-----81 81-----93
sub-phrase	mm. 61-----65 65-----69 69-----76 76-----81 81-82 82-83 83-85 85-----89 89-90 90-----93
Motive	A A A A A A A A A A closing ideas
Imitation	
homophonic	
polyphonic	mm. 61-----64 65-66 69-70 73-74

**APPENDIX B: UNEDITED FINALE VERSION OF *TREIZIÈME CONCERT A 2*
*INSTRUMENS À L'UNISSON***

TREIZIÈME CONCERT À 2 INSTRUMENS À L'UNISSON

Prélude

Vivement



9

Musical notation for measures 9-10. Treble clef, key of D major (F# and C#). Measure 9 has a wavy line and a comma. Measure 10 has a wavy line and a comma. The bass line continues with eighth notes and a wavy line.

11

Musical notation for measures 11-12. Treble clef, key of D major. Measure 11 has a wavy line and a comma. Measure 12 has a wavy line and a comma. The bass line continues with eighth notes and a wavy line.

13

Musical notation for measures 13-14. Treble clef, key of D major. Measure 13 has a wavy line and a comma. Measure 14 has a wavy line and a comma. The bass line continues with eighth notes and a wavy line.

15

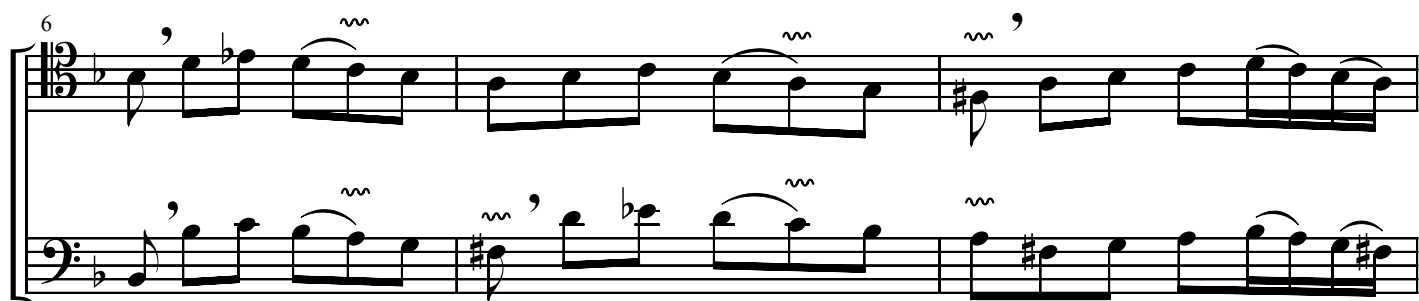
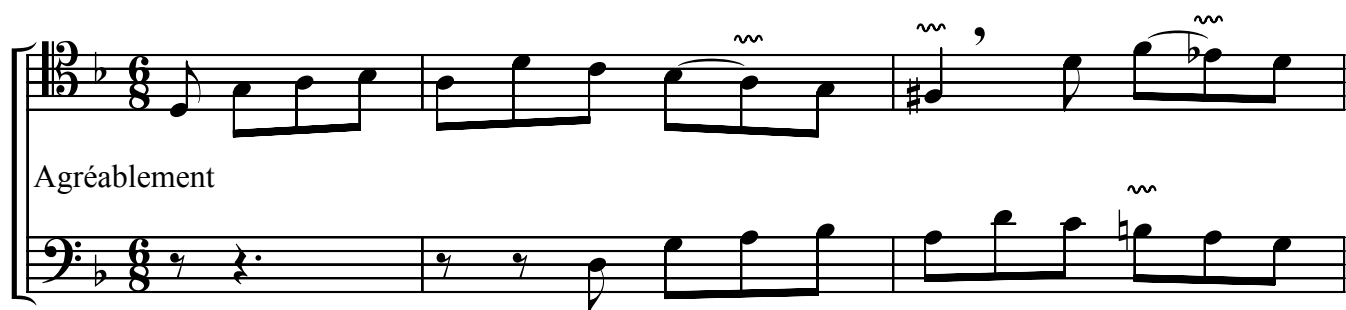
Musical notation for measures 15-16. Treble clef, key of D major. Measure 15 has a wavy line and a comma. Measure 16 has a wavy line and a comma. The bass line continues with eighth notes and a wavy line.

17

Musical notation for measures 17-18. Treble clef, key of D major. Measure 17 has a wavy line and a comma. Measure 18 has a wavy line and a comma. The bass line continues with eighth notes and a wavy line.

Air

Agréablement



Reprise



The image displays a musical score for the song "The Rose Tree," set in 12/8 time. The score is presented in a system of two staves, a treble staff and a bass staff, with a key signature of one flat (B-flat). The music is written in a style that includes various musical notations such as notes, rests, and ornaments. The score is divided into three systems, with measures 12, 15, 18, and 21 marked at the beginning of each system. The notation includes a variety of note values, including eighth and sixteenth notes, and rests. Ornaments are used throughout the piece, adding a decorative element to the melody. The overall structure of the score suggests a traditional folk or ballad style.

Sarabande

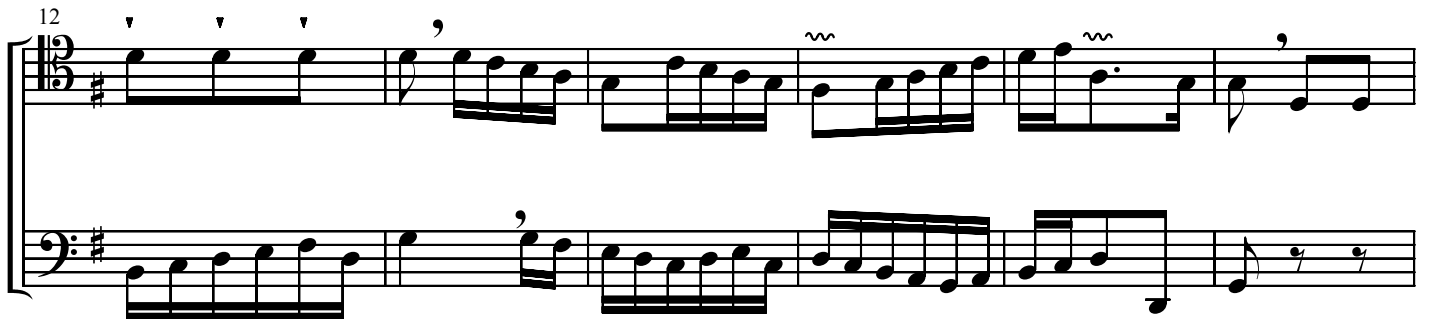
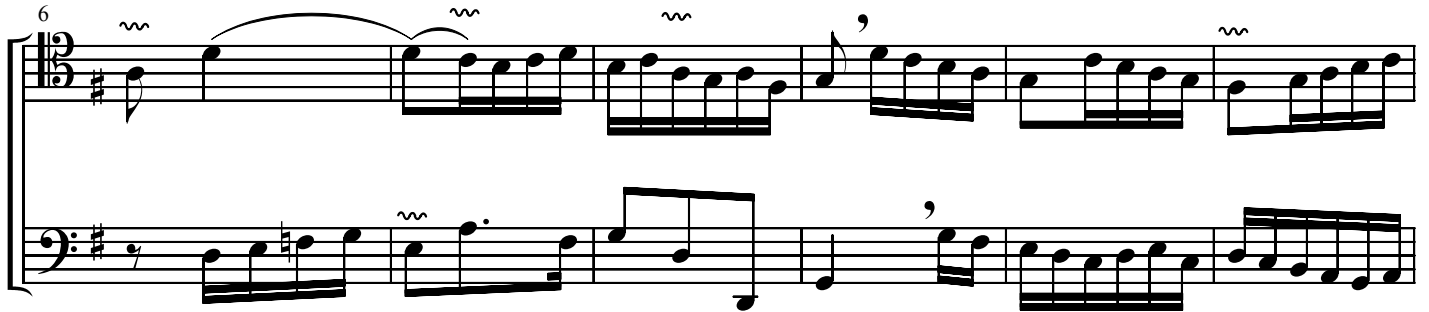
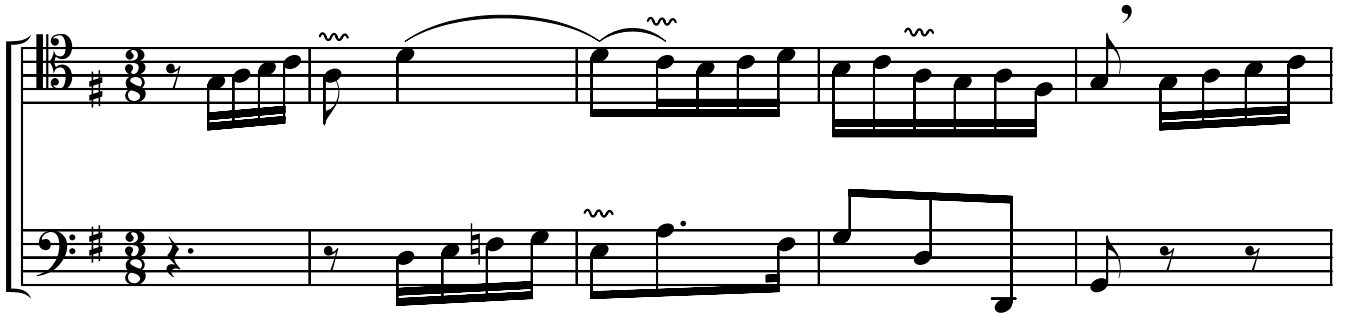
The musical score is written for a piano in G major (one sharp) and 3/4 time. It consists of five systems of staves, each with a treble and bass clef. The first system is labeled 'Tendrement' and contains measures 1 through 6. The second system is labeled 'Reprise' and contains measures 7 through 12. The third system contains measures 13 through 18. The fourth system contains measures 19 through 24. The fifth system contains measures 25 through 30. The score includes various musical notations such as slurs, ties, and ornaments. The piece concludes with a double bar line at the end of the fifth system.

Tendrement

Reprise

70

Chaconne Légère



24

First system of music, measures 24-29. Treble and bass staves. Treble staff features eighth-note patterns with accents and slurs. Bass staff features eighth-note patterns with slurs.

30

Second system of music, measures 30-35. Treble and bass staves. Measure 30 has a key signature change to two sharps (F#, C#). Measure 32 has a key signature change to one flat (Bb). The treble staff continues with eighth-note patterns and slurs. The bass staff continues with eighth-note patterns and slurs.

36

Third system of music, measures 36-41. Treble and bass staves. The treble staff features eighth-note patterns with accents and slurs. The bass staff features eighth-note patterns with slurs.

42

Fourth system of music, measures 42-47. Treble and bass staves. The treble staff features eighth-note patterns with slurs. The bass staff features eighth-note patterns with slurs.

48

Fifth system of music, measures 48-53. Treble and bass staves. The treble staff features eighth-note patterns with slurs. The bass staff features eighth-note patterns with slurs.

54

54

60

60

66

66

72

72

78

78

84

Measures 84-89 of a musical score in 2/5 time, key of D major. The treble staff features a melody with eighth-note runs, slurs, and trills. The bass staff provides a harmonic accompaniment with eighth-note patterns and occasional rests.

90

Measures 90-94 of the musical score. Measure 90 continues the melodic and harmonic patterns. Measures 91-93 show a continuation of the eighth-note accompaniment in the bass staff. Measure 94 concludes the piece with a final chord in both staves, marked with a double bar line. The word *Fin* is written below the bass staff.

Fin

**APPENDIX C: PERFORMANCE EDITION OF *TREIZIÈME CONCERT A 2*
*INSTRUMENS À L'UNISSON***

TREIZIÈME CONCERT À 2 INSTRUMENS À L'UNISSON

♩ = 88

Prélude

Vivement *f*

3

5

7

f

p

f

* Brackets denote inégale is appropriate for these notes.

9

Measures 9 and 10 of a musical score in 3/4 time, key of D major. The treble staff begins with a wavy line and a half note D4, followed by a half note E4, and then a half note F#4. The bass staff begins with a wavy line and a half note D3, followed by a half note E3, and then a half note F#3. Dynamics include *p* (piano) and *f* (forte). The piece concludes with a double bar line.

11

Measures 11 and 12 of a musical score in 3/4 time, key of D major. The treble staff begins with a wavy line and a half note D4, followed by a half note E4, and then a half note F#4. The bass staff begins with a wavy line and a half note D3, followed by a half note E3, and then a half note F#3. Dynamics include *f* (forte) and *p* (piano). The piece concludes with a double bar line.

13

Measures 13 and 14 of a musical score in 3/4 time, key of D major. The treble staff begins with a wavy line and a half note D4, followed by a half note E4, and then a half note F#4. The bass staff begins with a wavy line and a half note D3, followed by a half note E3, and then a half note F#3. Dynamics include *f* (forte). The piece concludes with a double bar line.

15

Measures 15 and 16 of a musical score in 3/4 time, key of D major. The treble staff begins with a wavy line and a half note D4, followed by a half note E4, and then a half note F#4. The bass staff begins with a wavy line and a half note D3, followed by a half note E3, and then a half note F#3. Dynamics include *f* (forte). The piece concludes with a double bar line.

17

Measures 17 and 18 of a musical score in 3/4 time, key of D major. The treble staff begins with a wavy line and a half note D4, followed by a half note E4, and then a half note F#4. The bass staff begins with a wavy line and a half note D3, followed by a half note E3, and then a half note F#3. Dynamics include *f* (forte). The piece concludes with a double bar line.

Air

♩ = 66

f
Agréablement

3

p

6

f *p* *f*

9

p
Reprise

p

12

f *mf*

15

f

18

p *f*

21

f

Sarabande

♩ = 80

f
Tendrement

f

7

p
Reprise

p

13

f

p

19

mf

p

25

f

f

80

Chaconne Légère

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece in 3/8 time, marked with a tempo of 144. The melody in the treble clef starts with a quarter rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The bass line begins with a quarter rest, followed by eighth and sixteenth notes. The second system continues the melody and bass line, featuring a triplet of eighth notes in the melody and a half note in the bass. The piece concludes with a final quarter note in the melody and a quarter rest in the bass.

6

p

mf

f

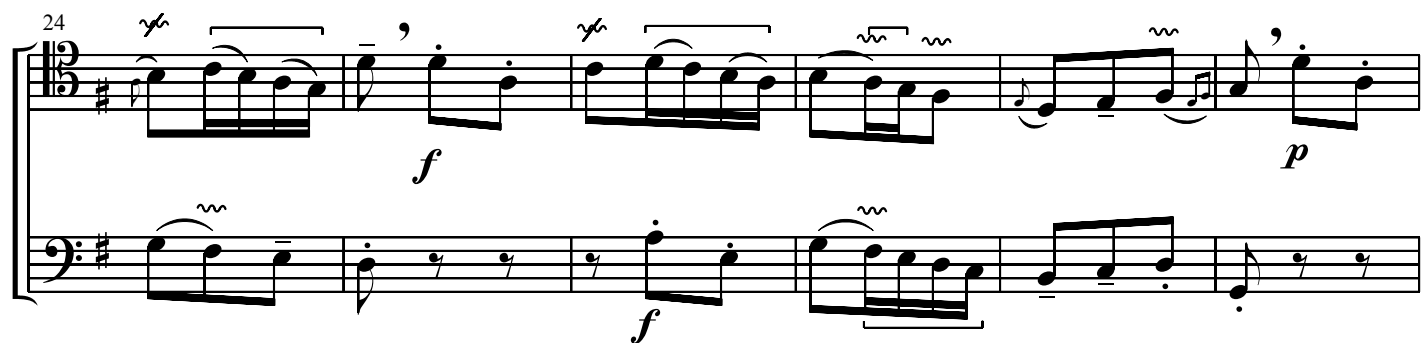
12

13

p *f*

f *p*

24



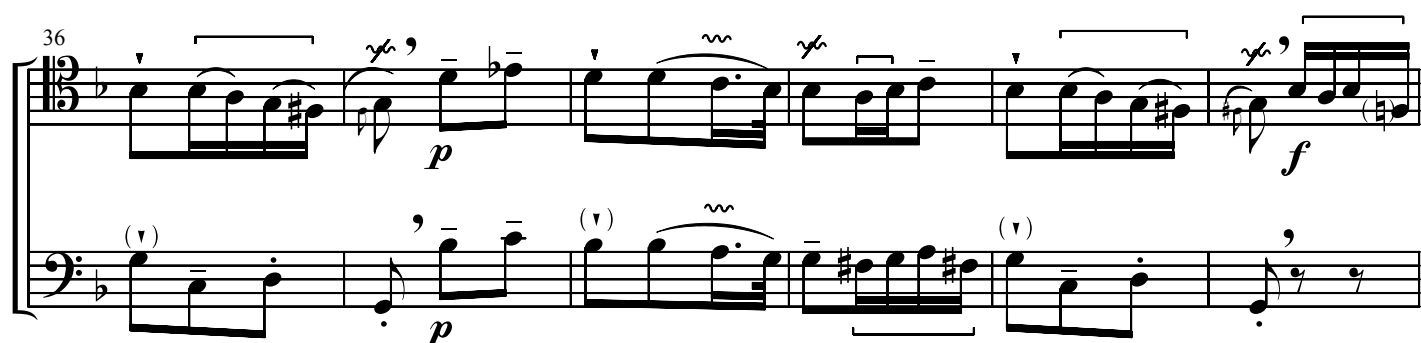
f *p*

30



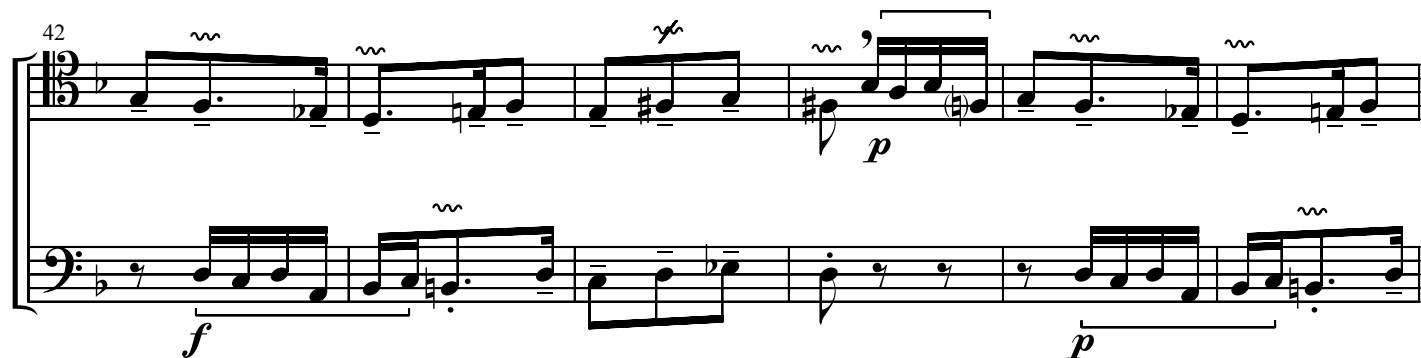
p *f*

36



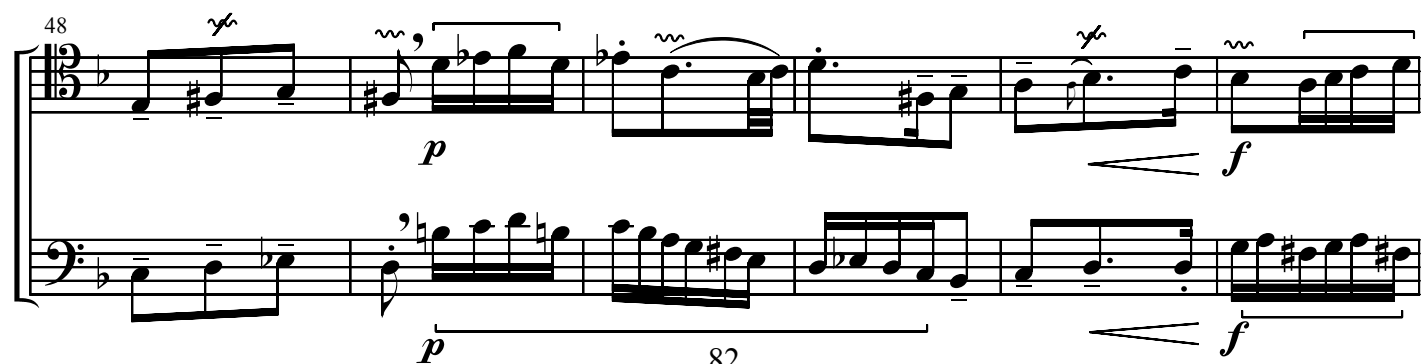
p *f*

42



f *p* *p*

48



p *f*

54

p *f*

p *f*

60

f

f

66

p

p

72

f

f

78

f

f

83

84

p *p* *f*

90

Fin

VITA

Since 2001, Jeffery Womack has been Instructor of Woodwinds, music theory, and music history at Dickinson State University in Dickinson, North Dakota. He is a member of the Bismarck-Mandan Symphony Orchestra and also maintains a private studio.

Mr. Womack's principal modern bassoon teachers include Dan J. Duncan, Michael Dicker, and William Ludwig. His study of historical instruments began at the Oberlin Baroque Performance Institute with James Bolyard and continued with Michael McCraw, formerly of the *Tafelmusik Baroque Orchestra* based in Toronto, Ontario, Canada.

Mr. Womack is also a founding member of the bassoon ensemble, *Depraved Indifference*, which gave its debut recital in August of 2001.